

# FACULTY & *friends*

## ***Musaeus String Quartet***

Norbert Boehm, Violin I  
Maria Geppert, Violin II  
Graham Tagg, Viola  
Mark Rodgers, Cello

Friday, December 7, 2001 at 8:00 pm



Arts Building  
University of Alberta



## Program

String Quartet No. 1 (1964) Kenneth L. Hicken  
I With vigor, depth, and intensity (b. 1934)

II Slow and expressive

III Fast and intense

String Quartet in D Minor, K. 421 Wolfgang Amadeus Mozart  
I Allegro (1756 - 1791)

II Andante

III Menuetto (Allegretto)

IV Allegretto ma non troppo

## Intermission

String Quartet in A-Flat Major, Op. 105 Antonin Dvořák  
I Adagio ma non troppo. (1841-1904)

Allegro appassionato

II Molto vivace

III Lento molto cantabile

IV Allegro non tanto

## Program Notes

### **String Quartet No. 1 (1964)**

**Kenneth L. Hicken**

(Notes by Composer)

The String Quartet No. 1 was completed in 1964 as a composition in lieu of thesis for his M.A. degree in music theory from Brigham Young University. Influences of Schoenberg, Webern and Bartok are reflected in it. A wedge-shaped twelve-note series serves as the basis of its melodic and harmonic organization. Readily perceptible features of this music include its lyrical melodic lines, sharp dissonances, static harmony and moving harmony, and often, pronounced driving rhythm. In 1967 the Province of Alberta sponsored its Centennial Composition Competition. First place in the chamber music class was awarded to this quartet, composer John Weinzwieg being one of the judges. String Quartet No. 1 is dedicated to the memory of Inez June Lamb Hicken (1907-1963), K.L. Hicken's mother. Hicken's other compositions include two extended anthems for a cappella choir, "Lament and Paean" (2 Nephi 9:28-29) "and Blessed is the Man" (Psalm 1:1-3), and the recently completed "Prairie Visions, for Orchestra." The "Lament", a finalist in Pro Coro Canada's 1994 composition competition, was performed by that ensemble in 1995, in Con Hall; "Blessed Is The Man" was sung by the Brigham Young University Singers in 1999 in Carnegie Hall; and the "Prairie Visions, for Orchestra" was premiered by the Lethbridge Symphony Orchestra, at the gala concert November 19, 2000 in Lethbridge celebrating this orchestra's 40<sup>th</sup> anniversary. A music theorist as well as a composer, K.L. Hicken made presentations on Schoenbergian harmony at the 1974 and 1984 congresses of the International Schoenberg Society, in Vienna. He has B.Sc. (physics) and B. Mus. degrees from the University of Alberta and M.A. and Ph.D. degrees (music theory) from Brigham Young University. A member of the founding faculty of the University of Lethbridge, his current rank there is that of professor emeritus.

### **String Quartet in D Minor, K. 421**

**Wolfgang Amadeus Mozart**

(Notes by Edward Jurkowski)

The K. 421 string quartet is one of six from the important group of quartets dedicated to Joseph Haydn, which were written between 1782 and 1785. In the words of the noted Mozart scholar Alfred Einstein, in these quartets "Mozart completely found himself; scarcely any works of his are more personal than these six quartets." The dedication, in fact, was not just a simple act of homage to Mozart's celebrated colleague; rather, Mozart incorporates aspects of Haydn's compositional style within these landmark works--features of Haydn's style which had appeared for the first time in his important set of six Op. 33 string quartets, nicknamed the "Russian Quartets." For instance, there is an increased democratization in part writing, as all the instruments of the quartet were now to participate in the thematic elaboration, and furthermore, that elaboration was no longer confined only to development sections, but would permeate the entire texture of a work. Given the importance these works play



in Mozart's oeuvre, then, it is rather unfortunate that there are few extant letters from this time period to illuminate the compositional work of these quartets (Mozart was an extremely active letter writer throughout his life). Not only is the K. 421 quartet the only one of the Haydn Quartets in a minor key, but it is in D minor--clearly one of special significance for Mozart (consider, for instance, the special qualities of pathos found in such works as the Piano Concerto no. 21, K. 466, the death interrupted Requiem, K. 626, or the fateful elements in the opera Don Giovanni).

### **String Quartet in A-Flat Major, Op. 105**

**Antonin Dvořák**

The last two of Dvorak's string quartets are usually acknowledged as expressing his feelings at leaving America (Dvorak had resided in the United States for three years between 1892-95), and at freeing himself from the distractions of foreign travel in general (Dvorak rarely left his homeland of Czechoslovakia after 1895). He began work on the String Quartet in A $\flat$  Major on March 26, 1895 while still in America. He laid it aside, however, and did not complete it until after the composition of the String Quartet in G Major, and ultimately completed the work on December 30th. High praise is placed upon these two quartets, as virtually all Dvorak scholars consider them to represent the ultimate synthesis of Dvorak's ideas in chamber music. The first movement of the A-Flat Major quartet, for instance, integrates the song-like lyricism so typical of Dvorak, with the formal structure reminiscent of his idol, Beethoven. The slow third movement, marked *Lento*, with its broad, deeply-felt melody, in which powerful increases of intensity alternate with periods of calm, has suggested to many writers a musical representation of Dvorak's love of nature. Finally, the breathtaking second movement scherzo and finale are suffused with folk-inspired dance qualities.

*Musaeus* was founded in 1982 by the first-chair string players of the Lethbridge Symphony Orchestra. They perform in major centres and smaller communities throughout Alberta, Montana, Saskatchewan and British Columbia. Musaeus is equally at home playing the works of Bach, Brahms, Bartok or the Beatles in concert halls, church halls or art galleries. Their enthusiasm for the quartet repertoire is evident in their high spirited performances.

**Norbert Boehm** 's "other job" is being the Concertmaster of the Lethbridge Symphony. He holds a Bachelor of Music degree from the University of Alberta and a Masters degree from the University of Oregon. Scholarships funded additional studies at the Banff Centre and the Hochschule Mozarteum, Salzburg where he was Concertmaster of the Summer Academy Orchestra. For fun he also leads the Coulee Fiddlers and is an avid fly fisherman and camper.

**Maria Geppert** earned her Masters of Music degree in violin and voice in Cracow, Poland. In 1981 she moved to Bologna, Italy as Principal second violin with the Teatro Comunale and the Complessi Respighi Chamber Orchestra. By 1985 she was in Hamilton, Ontario and playing with several regional orchestras. Since 1990, she has been principal second violin with Lethbridge Symphony, a member of Musaeus and a very successful teacher. With her husband, pianist Andrew Gierulski, she is a founder of the Lethbridge Family Concert Association.

In 1968 **Graham Tagg** graduated from the Royal Scottish Academy of Music and joined the Scottish National Orchestra as Assistant Principal violin. He became Principal violist with the Iceland Symphony and the Reykjavik Chamber Orchestra. The next move was to the Winnipeg Symphony and the Manitoba Chamber Orchestra in 1976. By 1991 he had become a very busy freelancer and in 1998 joined the Lethbridge Symphony and Musaeus as Principal violist. Golf is his other passion.

At age nine, **Mark Rodgers** began to study the cello with local teachers in Winnipeg. His Bachelor of Music was earned at Brandon University and his Masters degree at the University of Western Ontario. After graduation he joined Symphony Nova Scotia, taught cello at Acadia University and then Victoria Conservatory of Music. In 1994 he became Principal cello of the Lethbridge Symphony and a member of Musaeus. He is enthusiastic hiker and backpacker.

## Lucky Winner!

Congratulations to our lucky winner who entered our draw at the last **Faculty & Friends** concert and has received two complimentary tickets to a Convocation Hall concert of her choice from those listed in the Fall 2001 issue of "In Tune"!

**The  
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### Classic Examples

Mon to Wed from 6 to 8 PM, Thu from 6-8:30 PM

### Saturday & Sunday Breakfast

Sat from 6 till 9 AM and Sun from 7 till 9 AM

### Crescendo

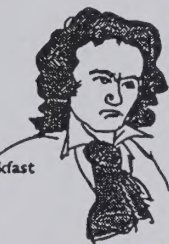
Wed from 8 till 10 PM

### Bel Canto

Sun from 8 till 10 PM

### Music for a Sunday Night

Sun from 10:30 PM till 1 AM



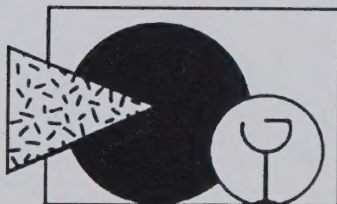
"Music is well said to be  
the speech of angels."  
Thomas Carlyle (1795-1881)

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## Upcoming Events:

### January

11 Friday, 8:00 pm

#### **Kilburn Memorial Concert**

with Visiting Artist **Claude Frank, piano**  
JS Bach *Fantasia and Fugue in A Minor*,  
BWV 904, Schubert *Sonata in B-Flat*  
*Major (Op. posth) D.960*, Mozart *Rondo*  
*in A Minor, K. 511*, Beethoven *Sonata No.*  
32 in C Minor, Op. 111

12 Saturday, 10:00 am

Kilburn Memorial Piano Masterclass  
with Visiting Artist **Claude Frank**  
Free admission

14 Monday, 12:10 pm

#### **Music at Noon, Convocation Hall**

Student Recital Series featuring students  
from the Department of Music  
Free admission

15 Tuesday, 8:00 pm

#### **New Music Concert**

Featuring works by student composers  
Free admission

18 Friday, 8:00 pm

*Faculty and Friends*

**Dennis Miller, tuba**

**Janet Scott Hoyt, piano**

*Program will include works by Paul*  
*Hindemith, Herbert L Clarke*  
*and Robert Schumann*

Admission: \$7/student/senior, \$12/adult

24 Thursday, 7:30 pm

**Folkways Alive.** Presented by the  
Department of Museums and Collections  
Services in partnership with the  
Department of Human Ecology, co-  
sponsored by CKUA Radio. Studio 27,  
Fine Arts Building 2-7. Free admission,  
but donations are accepted. For more  
information, call 492-8211

25 Friday, 8:00 pm

*Faculty and Friends*

#### **The Eastwest Quartet**

**Allison Storochuk, clarinet; Clemens**  
**Markel, violin; Isabelle Bozzini, cello;**  
**Roger Admiral, piano**

Olivier Messaien *Quatuor pour la Fin du*  
*Temps*, Howard Bashaw *12M4P15m*  
(*World Première*), Scott Godin *slipping*  
*into madness is good for the sake of*  
*comparison (World Première)*

Admission: \$7/student/senior, \$12/adult

28 Monday 12:00 pm

#### **Noon-Hour Organ Recital**

The recital presents a variety of organ  
repertoire played by students, faculty and  
guests of the University of Alberta  
Department of Music. Free admission

29 Tuesday, 9:30 am - 3:30 pm

#### **Strings Masterclasses**

Visiting Artists **The Eden Trio**

Andrew Dawes, violin, Rivka Golani,  
viola; Yehuda Hanani, cello

Admission: \$15 at the door

For more information, call 492-9410

#### **Unless otherwise indicated**

Admission: \$5/student/senior, \$10/adult,  
Convocation Hall, Arts Building

Please note: All concerts and events are subject to change  
without notice. Please call 492-0601 to confirm concerts (after  
office hours a recorded message will inform you of any changes  
to our schedule).



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